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THE DECORATOR AND FURNISHER.

shading the solar from the bottom to the top, with the hoops black; and when thoroughly dry, paint upon this grounding upon one side a bunch of poppies or tulips, a bouquet of roses with foliage, or a sheaf of spotted pink lilies or varicolored gladioli. Or, instead of the floral cluster on one side of the keg, you might paint between the hoops a straggling garland of wild roses, nasturtiums or some other appropriate flower. Set within this keg a stone jar that can be easily removed for emptying the water that may trickle from umbrellas, and you will have as tasteful an accessory for your hall as you could wish. The hoops can be painted in gold, if you prefer. Should several umbrellas be in use in your family, use a ten-gallon keg, in which you can set a correspondingly large stone jar.

LOUISE D. TURNER. "I have been greatly helped by the notes in reference to crochet work, which, from time to time, have appeared in your "Home Workshop." Has any new stitch, or combination, or modification of stitches appeared to you recently? You will pardon my inquisitiveness when I tell you that the need of self-help has something to do with my interest in your information concerning fancy work." We are glad to be useful to you. Since our latest notes concerning crochet work, we have had a sample from Sacramento, Cal., of woolen crochet which is admirable for striping. The formula of the work is simple. Make a chain of required length, and turning the work, make upon two stitches of the chain double crochet stitches, and for the third stitch a long crochet stitch around the chain, repeating to the end. Then breaking off the wool, begin at the first end, make first a long crochet stitch by slipping the needle hook downward and picking the stitch up from the front; then two double crochet stitches and a long stitch taken from the front, repeated to the end of the work. Observe to take the long stitch in each succeeding row one stitch in advance of the long stitch in the last row. The effect is of small twisted cords running diagonally across the stripe; and when a stripe of this design alternates in a slumber robe with a stripe in afghan stitch enriched with Russian embroidery of floriated design, or of the Greek key pattern, or of scroll pattern in shaded colors, the effect is sumptuous. A model in illustration is a slumber robe with the stripe in the new stitch of Turkey red, alternating with a black stripe in the afghan stitch relieved with Russian tapestry embroidery of Greek scroll pattern, the stripes joined with dandelion yellow. Stripes of the stitch in question would be handsome alternating with stripes of the star stitch in the hit-and-miss shaded colors heretofore alluded to in reference to effects in woolen crochet work. The zephyr wools are to be preferred for work in what we shall style the "Sacramento crochet stitch," as peculiarly adapted to soft effects, and as being *pliante* and *carressante* in coverings. We will add: If done with the single zephyr, about one-third is saved in the weight of the wool needed for a slumber robe; but single zephyr does not answer well for the afghan stitch, neither does the afghan stitch done in single zephyr make a nice grounding for embroidery.

VIOLA. In reply to your questions regarding new ideas in table scarfs, we would call attention to table scarfs and spreads of stamped felt. The designs are in cut-work and perforations, with tracery for couching, dots, etc. The embroidery may be in the outline stitch of the cable couching silk, or of German cord couched on with sewing silk. But the richest effect could be secured by using the cable silk, heretofore referred to of the Brainerd & Armstrong manufacture. The cut-work felt scarfs come in different shades of olive, peacock and *gendarme* blues, cardinal and other warm reds, vieux rose, terra cotta, several browns, and several greens. One or several colors may be introduced in the embroidery—this detail suggested in the stamped design.

ELIA. If you will examine your file of the DECORATOR AND FURNISHER, you will find in a back number instructions concerning the making of an umbrella jar of a joint of sewer pipe. We have seen nothing later quite as unique as the jar alluded to in that notice.

IN all times the highest art has conformed to decorative conditions, and the extensive introduction of pictorial designs on walls and ceilings of private dwellings is to be welcomed as a movement in the right direction. There is no finality in art, and the best results in this line may be secured by tempera and fresco. A tempera medium without gloss gains a surface on plaster not unlike fresco. Such pictorial treatment having been the delight of former generations must possess the element of appropriateness. Sensational delight in color and form is inherent in human nature and in the degree that it is suggestive. Landscape scenes, groups of figures, all that please the eye on canvas are suitable for this purpose. The novelty, if novelty there be, is in its being applied to walls and ceilings in tempera colors. For its best display surfaces need to be broken up into panels or compartments, the borders being formed either in colors or mouldings.

DECORATIVE COMPOSITION.

Translated from the French of HENRI MAYEUX, Architect to the French Government, and Professor of Decorative Art in the Municipal Schools of Paris.



XII.—STAINED, PAINTED AND ENGRAVED GLASS.

COLORÉD glass is obtained by a mixture of metallic oxides, whilst the mass is in a state of fusion. This coloring pervades the whole substance, and becomes incorporated with it. To "paint" glass, the artist applies on a colorless or tinted plate, the designs and the colors on one or both sides of the plate. These colors, a compound of metallic oxides and vitreous substances, are true enamels, which assisted by heat are fixed upon the plate. "Stained" glass was used throughout mediæval times, in churches and houses of importance. At first, it was merely a kind of translucent mosaic, formed by piecing together small cubes of glass of a single tint in simple geometrical patterns, held together by mere strips of lead forming the design. When greater variety was desired, hatching and stippling were added. Such were the windows of the eleventh and twelfth centuries. But toward the beginning of the Renaissance, larger plates of glass were introduced, and "painted" windows became general.

The student will do well to compare the methods that divide early "stained" from "painted" glass. The difference is particularly noticeable in windows dating from the twelfth to the fifteenth century; which despite their multitudinous small compartments, splitting up the color and preventing the diffusion of light, are far-away the best decorative glass ever produced. In them there is no straining after complexity of effect; pieces of required color were carefully selected to carry out a well-conceived design, and the result is artistic and pleasing. But in the seventeenth century, when glass blowing was better understood, larger plates were used, as well as elaborate stipplings and hatchings generally of brown color, which produced a murky and confused aspect.

This is the reason why we feel so dissatisfied when we contemplate the otherwise very beautiful windows of the fourteenth century, with their profusion of browns and yellows, which finding no counterpart from without strike us as cold and inharmonious. All their beauties would have been felt with a Spanish or Italian landscape around them.

As the object of a window, stained or otherwise, is to let the light through, the design should be simple, the tints luminous and the lights preponderating, whilst the shading and other details should be painted in bold lines, Fig. 229. Extensive backgrounds should be avoided, and care should be taken to fill them in with tracery and interlacing in semi-tones or "monochromes." This will effectually prevent the color from outside getting in wholesale and destroying the harmony of the composition. The student must not only compose his work in view of the building it is meant to decorate, but also with regard to the coloring it will reflect and let through. Thus, remembering that an English sky is never of the depth of an Eastern sky, the blues of his window should reflect those outside. In a like manner his greens should harmonize with those around, relieved here and there by "bits" of color, flowers, or berries growing in our fields and hedgerows.

To prevent colors from invading or "eating" into each other, black lines or intervening white spaces are introduced. These spaces are essential in deeply colored and highly ornamented glass.

German work of the sixteenth century is the best known. It consists chiefly of vessels of a greenish cast ornamented with paintings in enamel, such as escutcheons and armorial bearings. The designs show much talent and delicacy, Fig. 230. Roman artists under Byzantine influence made use of glass raised in bosses set in simple work, the circle or the square forming the basis of the design. This method was revived in Flanders, and especially in Germany during the Early Decorated period. The patterns are invariably geometrical, and often very rich and beautiful in form; the lead, far from detracting from the decorative character of the composition, serves to accentuate and enhance its effect.

England, Flanders, and France afford the most admirable examples of mediæval stained windows; amongst others Fairford, in Gloucestershire, and University College, Oxford, may be cited.

In France, probably no painted windows excel those of the

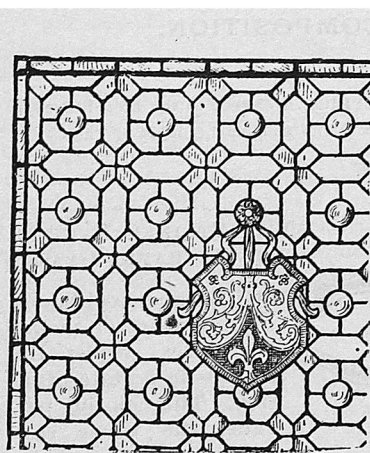


Fig. 230.—German Stained Glass.



Fig. 233.—Greek Pottery.



Fig. 243.—Chinese Pottery.

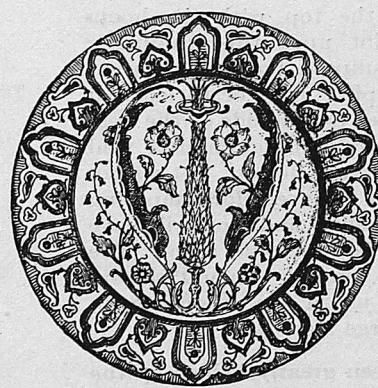


Fig. 239.—Persian Dish.

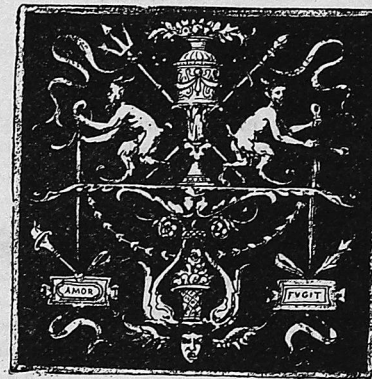


Fig. 241.—Italian Iridescent Majolica.

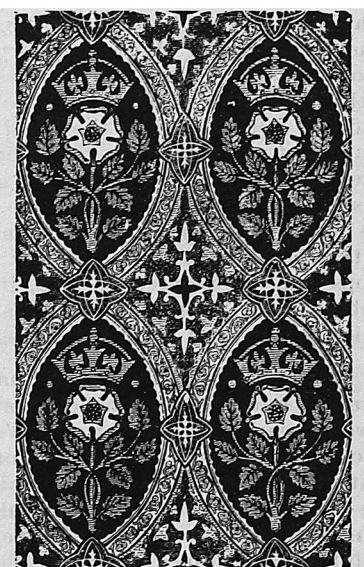


Fig. 246.—Imitation Leather.

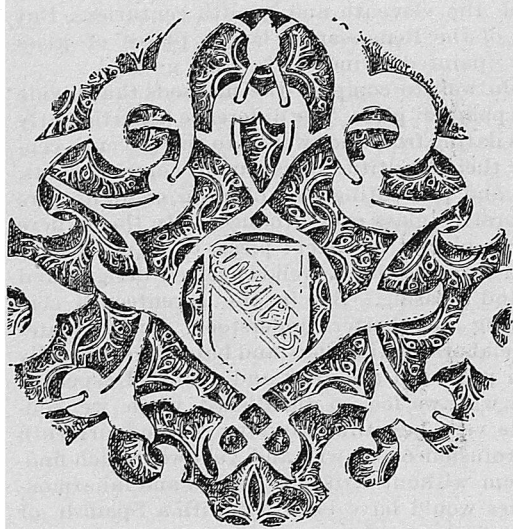


Fig. 231.—Moorish Plaster or Stucco Work.



Fig. 240.—Urbino Majolica.



Fig. 237.—German Tea-pot.



Fig. 237.—German Tea-pot.

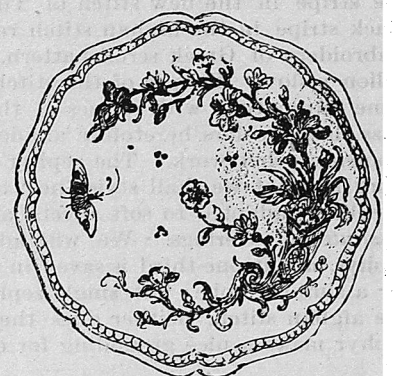


Fig. 242.—Rouen Pottery.

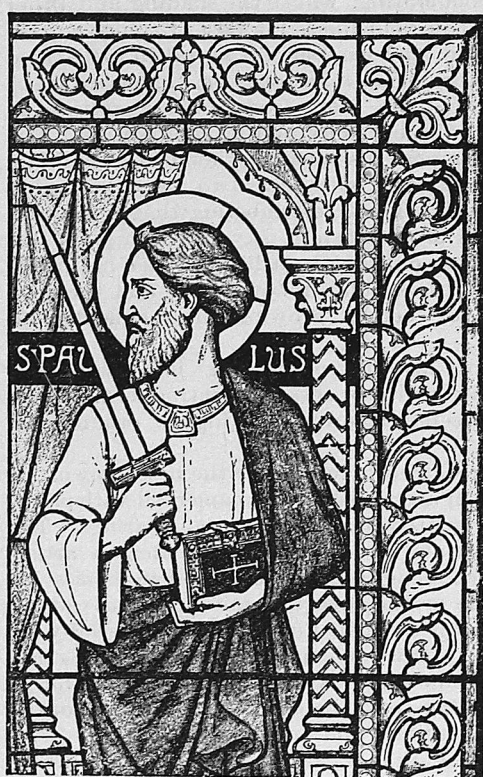


Fig. 229.—Painted Glass Window.

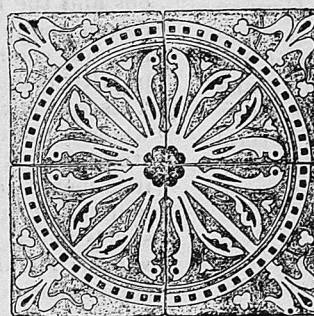


Fig. 244.—Floor Tiling.



Fig. 245.—Wrought Leather.



Fig. 235.—Rouen Art Pottery.

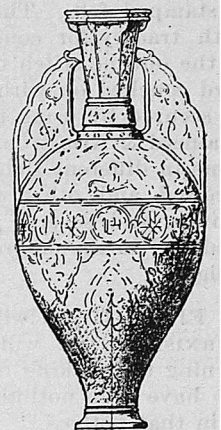


Fig. 234.—Hispano-Moresque Ware.



Fig. 236.—Japanese Pottery.



Fig. 232.—Chinese Lacquer Work.

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Sainte-Chapelle in Paris. The art declined toward the end of the seventeenth century. About a hundred years ago efforts were made to revive this fine work, but with small results. It has now entered upon a new phase, and by reverting to good traditions, a fair prospect of a lasting and well deserved success may be predicted for it.

In warm countries, colored windows are formed of small pieces of glass, set in marble or plaster work, with openings which slant towards the room, allowing the inmates to see abroad unseen. The rays of light striking simultaneously on the white marble and the colored glass produce a well tempered effect.

The elaborate medallion windows of the thirteenth century were generally reserved for large churches and cathedrals. They are distinguished for rich and harmonious coloring: albeit by reason of the diminutive size of the glass pieces, the subjects are either carried over the joints, or made too small to be distinct at a certain distance. In the fourteenth century windows divided into small compartments superseded the old medallion scheme, and the subjects were piled one upon another with sometimes a flat canopy.

Engraving on white glass by means of hydrofluoric acid has become very popular, and may be obtained at comparatively small cost. This acid eats into the surface of the glass, following the pattern traced upon it, and scoops out the lines of the form.

XIII—STUCCO, PLASTER, PLASTERED CANVAS, IMITATION STONE, IMITATION WOOD, AND LACQUERED WORK.

Stucco* and plaster enter largely into construction, in which they are extremely useful and ornamental; obtained too at little cost of labor or of material, taking the form with admirable readiness. Hence their value depends upon the degree of excellence of the fabrication.

The moulds used to press in stucco or paste are either of clay, wax, sand and loam, or plaster of Paris. When the figure is not ornamented at the sides, the moulding is done as a whole; but parts in relief, such as the head, the shape of the dress, of the shield, of the helmet, etc., have to be done separately by means of false cores or movable pieces.

"Template moulds" (*Lehrboden*) are used to mould patterns with ornamental work on the sides, especially in cases where many castings have to be made of the same pattern. Template moulds may be used several times.

The usefulness of plaster has been felt by most nations of antiquity. Decorative plaster was used in Rome and Pompeii wherever high relief was desired, such as vaulted ceilings, friezes, cornices, capitals, and the like. It is well known that the Byzantines and the Italians throughout the Middle Ages made use of plaster to decorate their palaces and houses. In the hands of Pastorino da Siena, Giovanni da Udine, and Alessandro Vittorino, plaster was fashioned into the most delicate and exquisite ornaments, or cut and kneaded in the mass, like sculpture.

But the art reached its perfection with the Moors of Spain. On a foundation of bricks, pise, wood, or reed grass, they produced works at once light and elegant in form, well plastered over and ornamented with gold and silver, with purple and green and blue of marvelous effulgence and effectiveness, Fig. 231.

Who doubts that if the Alhambra and the Alcazar had been built in marble that their effect would have been increased tenfold? But when we consider the means that were employed and the charming result that was obtained, we can but admire the skill, the dexterity and artistic feeling which they display in so remarkable a degree.

Considerations of expediency have rendered plaster very popular in modern times; its composition has been much improved, and by coloring and polishing a fair imitation of marble has been obtained. We do not advocate imitations as a rule, yet it is difficult to see what other means within reach of everybody could be found, on the whole, productive of the same result. Could the world-famed ceilings of St. Mark's Palace in Venice, for example, be reproduced in any other way? and who but princes and millionaires would be able to afford the enormous cost of well seasoned wood of sufficient size for a similar work? Few are rich enough to decorate their houses with marble or stone, and we think that if plaster is made to look what it really is, little can be urged against its employment.

When several castings are to be made of the same model care should be had to keep the outline sharp and well-defined albeit without undue fineness, since the object will be seen at a certain distance, and each successive casting will blunt the edges and indentations, which layers of paint applied to preserve the form will increase. Indeed, all the productions are better for a good coat of paint, and plaster being naturally brittle breaks off unless so protected.

Shall we do more than mention imitation stone, imitation marble, imitation wood, imitation terra cotta, which people our gardens and cemeteries? The reason of their adoption is so self-evident that we may well leave them to the individual taste of

those who believe that inferior ornament is better than no ornament at all.

Carton-pierre ornaments are made of paper-pulp mixed with whitening and glue, cast in plaster moulds, and dried gradually. They are admirably adapted for large decorations, on account of their lightness and durability. Pasteboard has been used in France for nearly fifty years; in England it has also been applied to ornaments with much taste and skill.

Still better are papier-maché ornaments, which are obtained by a mixture of paper pulp, glue, and resin, pressed into the mould or between dies, as well as by pasting sheets of paper on models. These articles when dried are varnished, japanned, and ornamented. Plastered canvas is employed in the decoration of ceilings, and consists of steeping tow in plaster and then moulding it. This method produces light casts.

Of all the lacquered work made, that executed by the Chinese and Japanese is the most beautiful. Their old lacquered cabinets trays, boxes, and the like fetch high prices. They are distinguished by excellence of workmanship, finish, and admirable decoration. The best kind of lacquered work originated with China; the best designs are produced in bronze and gold powders of various tints, the figures raised and modelled on the ground of the work, Fig. 232.

In England, at the beginning of this century, an artist of the name of Booth reproduced Japanese and Chinese ornamentation of such admirable impasto that it is difficult for the best judges to distinguish it from real Chinese or Japanese work.

XIV—POTTERY MADE ON THE WHEEL, MOULDED AND STAMPED TERRA-COTTA, ORNAMENTED POTTERY, KAOLIN, STONEWARE, AND MONUMENTAL TERRA-COTTA.

Clay is a material extensively distributed over the surface of the earth; its plastic nature is easily recognised, even by the rudest savage—abundantly illustrated by the specimens brought to light or found among the uncivilized tribes of the present day.

The art of the potter is so remote, that most early nations ascribe their knowledge of it to the direct intervention of a benevolent deity. Be that as it may, fragments of pottery have been found in the tombs and in the ruined cities of prehistoric peoples, wherever excavations have been made. The sacred and classical writings contain numerous allusions to the potter and the various methods employed by him. That the manufacture of pottery had attained a considerable degree of excellence in what we consider very early times, is shown by the multitudinous examples furnished by Egypt, Babylonia, Assyria, Persia, China, Greece, and Etruria, including glazed, colored, and enamelled pottery.

Besides the vase and its derivatives, utensils for daily use were made of unbaked and baked clay or "terra cotta," such as large amphoræ, to hold oil, wine, water, grain, and the like; tablets, to graven their histories; lamps and candlesticks, boxes for ornaments, colored beads, statuettes, and architectonic decorations, as may be seen in all our museums. The Campana collection contains some admirable and interesting specimens,* Fig. 238.

Pottery, as distinct from porcelain, is formed of clay (mixed with marl of argillaceous and calcarous nature and sand), and may be divided into "soft" and "hard," according to the nature of the composition and the degree of heat to which it has been subjected in the kiln.

Pottery may be "unglazed," always porous, "lustrous," "glazed," and "enamelled." The foundation of all these varieties is appreciably the same, and the "paste" or "body" is formed by hand, or on the wheel, but when composed of pounded lava, or broken up earthenware and clay, it is impressed into moulds and decorated like any other pottery. What is known in England as earthenware is always soft, whilst stone-ware and queen's ware are hard. The hardness of the paste may be ascertained by a knife or file, on some part of the vessel free from glaze.

The fine black glaze of old Greek vases (700 to 200 B.C.) and the red glaze of Samian bowls and dishes made in later times under Roman influence, and found in England on the site of Roman stations, have never been surpassed. The "matt" colors found on Greek vases of the best period (450 to 350 B.C.) are not true enamels or glazes, but as in early Egyptian, Assyrian, and Etruscan pottery, are only colored clay, fired at a very low temperature, decorated sometimes with raised lines or slips extremely friable, Fig. 233.

The Arabs established, as early as the beginning of the twelfth century, manufactures of lusted pottery in Spain, and fragments of Roman and Moorish pottery of the tenth and eleventh centuries have been found in several places, Fig. 234. Very beautiful specimens of Hispano-Moresque ware are in the South Kensington Museum.

The application of the lathe on which the clay was placed and on which it revolved, producing combinations of oval, spherical,

*The excellent decorative character of these compositions is somewhat destroyed by profuse ornamentation.

*Stucco is usually composed of plaster, lime, chalk, pounded alabaster and marble.

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and cylindrical forms, is met with in all countries and nationalities the most diverse.

In comparatively modern times Italian and French manufacturers have produced pottery colored and ornamented with admirable designs in relief, Fig. 235.

Porcelain is distinguished, like pottery, by "soft" and "hard paste," the softness being due to the proportion of silice. Porcelain is composed of two substances, the one fusible, which produces transparency, and the other infusible. Soft porcelain is of various elements, the composition of which varies in the different factories. Hard porcelain is of Oriental origin and is made of the white clay called *kaolin*, which is found in its natural state in China, but which may be artificially composed by chemical ingredients. Porcelain is "unglazed," "biscuit," "glazed," and "enamelled."

The porcelain of China and Japan is frequently oval, square, or polygonal in shape, of every gradation of color, reproducing flowers and fruits, beasts, and birds, and shells, and other natural forms. The grotesque dragons and reptiles, the fish and gigantic birds, as indeed the whole series of monstrous objects seen on this ware, are but traditional representations and symbols of their ancient mythology.

The porcelain of Japan is of a more brilliant white, and of a better clay than that of China. The Japanese have applied embedded enamel and lacquer to some of their wares and have sought for endless variety of effect. Their jars and vases are of every conceivable form; shallow, cylindrical, round, square, oval, etc. In ornamental pieces, besides men, birds, and animals, other designs are introduced, such as a pine cone, a section of bamboo, a gourd, a fire-fly, a swallow, a cluster of wisteria, and the like, reproduced with great truth and fidelity, Fig. 236.

Pottery should not be characterised by extreme delicacy of make, nor should designs proper to metal be reproduced in the very different material of clay. This important principle is not always observable in the Oiron ware; wherein the artists, eager to show their technical skill, have overloaded their pieces with figures, brackets, masks and the like, or with interlacings of yellow, blue and green, picked out with gold, investing the whole with a bronze like aspect. But we cannot too often insist that earthenware should keep a mean course between the massiveness of stone and the sharpness of outline suitable to metal. It should be noted in this place, that pottery does not contract like porcelain in being subjected to high temperature in the furnace.

Accessories in high relief, handles, for example, stems and masks, are kneaded or moulded apart and applied to the vessel by means of a soft paste, and the whole fired again. These accessories are sometimes in metal, and act as supports to the piece, especially when the paste or body is soft. For the same reason we see old and rare pieces mounted in gold or silver-gilt; the joints of which are always well defined and carefully riveted.

The "rustic plates" of Bernard Palissy, decorated with reptiles, fish, frogs, and small insects, often moulded from nature, and placed on beds of moss, ferns, and leaves, are certainly open to objection on pieces meant to hang on the wall, yet it is difficult to withhold our admiration from an artist whose intimate knowledge of nature is so vividly reproduced in his work.

Far more objectionable are those contemporary ceramic productions, profusely decorated with flowers in high relief, in imitation of the delicate forms and tender coloring of nature utterly improper to the material.

Numbers of Etruscan, Arezzan and German vessels, are decorated with graven or stamped designs, or "slips" applied to the piece when the clay was still soft, Fig. 237. Those that are found in tombs (Etruria) are all porous.

Admirable busts and statuettes were executed in Italy during the Middle Ages; whilst German stoves have been marked by good design for hundreds of years. In Italy terra-cotta entered largely into the decoration of palaces, churches, and conventicles; amongst other specimens may be cited the hospital of Pistoja and the admirable medallions of Luca and Andrea della Robbia. Much of the effect of the Certosa of Pavia is lost, on account of the superabundance of its ornamentation. Architectonic terra-cotta has been revived in Germany, and in France; whilst in England good examples of terra-cotta are met with in buildings and churches erected within the last thirty years in London and all over the country.

XV.—COLORED TERRA COTTA, PAINTED POTTERY, PORCELAIN AND LAVA, ARCHITECTONIC TERRA COTTA, AND GLAZED TILES.

The simplest method practiced in coloring earthenware consists in painting in vitreous colors on a surface previously enamelled and fired in a muffle kiln. But it sometimes happens that owing to the paste or subjacent enamels being hard, the firing is insufficient to amalgamate the glaze and the body of the piece, so that the colors remain dry and rough on the surface.

Italian "majolica" was executed in this manner; i.e. on the red clay was laid an even opaque white coating which served as ground for the pattern, painted with yellow, blue green, and sometimes a brownish red, encircled in black lines and covered with translucent lead glaze, which imparted to the ware the

iridescent lustre by which the mixed majolica is distinguished. Opaque glazing, or white enamel composed of tin, has always been ascribed to Luca della Robbia; and although it is pretty clear that this glaze was known in Italy before his time, and that traces of it have been found in Egypt, Babylonia, and Assyria, dating back thousands of years, it is nevertheless true that he did invent a pearly white enamel different in composition from any employed before, which gave the "mezza majolica" the beautiful and rich effect known as "lustrated," or "metallic ware."

In early majolica, we find, in some instances, *sgraffiti* or lines sunk in the white "slip," or coating; buff, green, ruby and gold lustrated grounds are also met with. These make the tracing of the design more difficult than the white foundation of earlier times; whilst lustrous grounds changing at every angle at which the light is reflected from the surface create a rich and brilliant variety.

If the palette of the artist on pottery is somewhat restricted, this is amply compensated in the durability of the vitrified enamels, which should be unhesitatingly painted in the vivid deep blues and reds, yellows and greens of the ancient ceramists of all countries, rather than in the dull, murky colors used in the products of the present day.

We have seen that colored glazed bricks and tiles were extensively employed as enrichment to the palaces and temples of Egypt, of Babylonia and Assyria; and later to those of Persia, notably during the Sassanid dynasty; and that painted earthenware for domestic use was also manufactured is equally certain, for numerous examples have been found at Persepolis, Susa, and other cities.

Architectonic terra cotta has not been found in Greece, where marble was plentiful and only needed to be quarried and cut into shape or laid out in simple patterns. But colored and glazed earthenware was made use of in the West during the Middle Ages (from the eleventh to the thirteenth centuries), to adorn church towers, façades, windows and the like. Slabs of porphyry, of serpentine and colored marbles, were frequently introduced in the same building along with the small pieces of earthenware, in the manner of a subdued albeit charming mosaic, seen in the beautiful façade of Sta. Maria Maggiore at Rome. In England also, some of the artistic skill shown in missal-painting and wood carving of this period seems to have extended to tiles used for the floors, and still occasionally found in some of our country churches. These tiles are characterized by good design and good manipulation, and were invariably made in monasteries where Roman traditions were preserved.

Earthenware seems to have been made at Bristol as far back as Edward the First; be that as it may, potteries were flourishing there, at Leeds, Lowestoft and Yarmouth in the time of Elizabeth, whilst at Lambeth stone and delft ware were carried on from 1640 until recent years. Fulham also, some years later, produced a salt glazed ware, very hard and compact in texture, ornamented with bands, leaves, flowers, or sometimes with medallions. The earliest specimens extinct of stoneware are jugs for "sack," or "claret," 1642—1659, 1662. The name of Wedgwood, the greatest of English potters, marks a new era in ceramic products. After many attempts he succeeded in discovering, first the green glaze, seen on dessert plates of that date (1755); then the fine cream colored ware known as "Queen's ware," "encaustic painting," in imitation of the ancient Etruscan vases, besides a white terra cotta proper for bas reliefs; and lastly the beautiful "jasper ware." This last is a white biscuit of great delicacy, which, like glass, receives and incorporates through the whole substance the enamel colors with which it is painted. The jasper ware is admirably adapted to subjects in relief; the ground being colored, whilst the figures are of the purest white.

In France, Palissy, the factory of Oiron in the sixteenth century, and later, those of Rouen, Nevers, Moutiers, Strasburg, and other places, produced exquisite specimens of decorated earthenware, Fig. 242. The body of the Oiron pottery is real pipeclay, very fine and white, so that it does not require, like the coarser Italian clay, to be concealed by opaque enamels. The decorations consist of interlacings and arabesques "cut into," not painted upon, the body of the piece; the cavities being filled in with colored pastes, so as to produce a smooth surface and fine inlaying, like the damascening of metal work. The inlaid ornaments were produced by peculiar tools and stamps.

Lustrated ware, or golden pottery, was manufactured in Arabia whence the industry was imported into Spain, Sicily, and the Balearic Islands. Its chief characteristics are the brilliant prismatic hues, "which caused it to be much prized by popes, cardinals and princes of this world, who were astonished that such noble work could be made of clay." Great variety of ornamentation is displayed in the pieces that have been found of this earthenware; smooth surfaces alternate with patterns in relief, with arabesques, green and black, on a white pearl, green or golden ground; or with inscriptions in Arabic characters; and animal forms, such as the horse, hawk, antelope, etc., are

introduced with flowers and leaves arranged in diaper patterns. The colors employed on pottery of Persian origin are bright, but low in tone in Moorish-Hispano ware. The student will find some noble specimens of this earthenware in the South Kensington Museum.

The eternal principle which should regulate the production of all ornament is discarded in the ceramic products of Francesco Xanto (1530—1540) and Orazio Fontana, both of Urbino (1510—1560), who painted many of their pieces after designs by Raphael, Giulio Romano, and others. Judges of high repute hold that monotony, lack of invention, faulty make and general want of care, are the leading features of Xanto. But before the student subscribes to so sweeping a condemnation he should examine the brilliant and beautiful dish marked with his name in the South Kensington collection, and such specimens of the Urbino School which from time to time come to the hammer and are to be viewed at Christie's.

The glazed iridescent earthenware known as "majolica" was first practised at Urbino in 1350, Figs. 240 and 241. Other manufactures soon sprang up at Florence, Siena, Faenza, Gubbio, Venice and Deruta, where admirable majolica was made during the fifteenth and sixteenth centuries.*

Floor tiling should be laid out in simple geometrical patterns after the Persian and Moorish (Alhambra) method; and when animal or floral forms are introduced they should be as conventional as possible in order to obtain the much-needed sense of flatness, essential in a surface destined to be trodden upon, Fig. 244.

Although few ancient lusted tiles have found their way from Persia to Europe, they are sufficient to enable us to judge of their intrinsic beauty and appropriateness for embellishing the domes and walls of mosques and palaces. Some are bronze colored, some are iridescent or golden, others are inscribed in Kufic characters or cross and star shaped, and fitted together so as to form a pattern, the stars of one color and crosses of another as may be seen in the South Kensington collection. It is self-evident that the form must not be made to extend beyond one tile, nor run over the "joints." These should be carefully drawn and well marked. Lava, it is true, affords slabs of large dimensions, susceptible of receiving varied ornament, but its surface is so hard that enamel colors cannot sink into nor mingle with it, the result being a hard and disagreeable aspect.

What has been said with regard to ornamental pottery, fired at a low temperature, applies equally to hard porcelain. A slight examination shows that it is more crude and coarse in texture, and that its surface lacks smoothness and brilliancy. This inferiority is apparent even in the splendid hard Sevres of the present day, which, although it allows of greater variety of colors, cannot compare with old "pâte tendre" or "soft" Sevres—perhaps the most beautiful porcelain ever produced. The degree of popularity attaching to hard porcelain is accounted for by the comparatively low prices fetched by the article.

It is necessary to go back to a remote period to find when porcelain was first practiced in China and Japan. The specimens that were introduced in Europe by traders trafficking with those two countries, Fig. 243, were found so beautiful and were so much admired that experts immediately set to work to try and discover their composition. But although very beautiful ware was produced by Boettger in Germany, at Delft, St. Cloud, Sevres, Rouen, and other localities, no real porcelain was made until the beginning of the eighteenth century. This restriction is equally applicable to the translucent ware, made in Venice in the course of the fifteenth century, and in Florence (1575—1580) under the Medici.

In England, Chelsea, Derby, Bow and Worcester were started about the middle of the eighteenth century. But as on the Continent, here also efforts to produce real china were not successful until twenty years later. English porcelain was at first purely imitative, borrowing its forms from Oriental specimens and its coloring from those of Dresden and Sevres. Some pieces however, wherein native talent asserted itself, can hold their own against the best Sevres. But the universal degradation into which art fell towards the end of the eighteenth century, and which, with some fluctuations, extended to the middle of the present, is very apparent in China. To forms of a European character were associated Japanese designs; Greek and Etruscan vases were painted all over with realistic flowers and verdure; or again with historical subjects, portraits, and landscapes, running impartially on the body and cover of a vase, or the centre of a dish. But the influx of Eastern art products has fortunately induced a change for the better, and introduced a more conventional treatment in decoration.

XVI.—WROUGHT, STAMPED, AND CUT LEATHER, BINDING LEATHER, CLOTH, WAFLED PAPER, AND SADDLERY.

We will now turn our attention to some of the methods, used in preparing ornamental leather.

* In the present day, the workshops of Florence, after much patient study, have succeeded in reviving and reproducing majolica, similar in artistic character to those of the old schools of Urbino, Gubbio, etc. Nor have they been less successful in their reproductions of the Hispano-Moresque and lusted or golden pottery.

The art of cutting leather by means of a penknife was practised by the Moors of Spain as far back as the eleventh century, and to the present day Cordova leather is justly prized and in great demand. At first the decoration of leather into patterns was executed with the penknife only; to this succeeded pointed tools or puncheons, by means of which hatched sunk or raised ornament could be traced. But this process involved much patient labor, and in the present day the stamping machine does the work with far greater expedition and at much less expense.

When variety is desired, beads, gold, silver, silk embroidery, and colors are introduced in the pattern, and even a white glazing on metallic back grounds. But such ornamentation, although very effective, must be judiciously used so as not to destroy the natural aspect of the material. Leather was used in the sixteenth century in Spain, France, England, and Flanders to decorate walls and furniture, its low tone harmonizing well with oak panelling and wainscoting with which it is associated. Its effect, though a little severe, is satisfactory; for it imparts to the room so decorated an air of comfort and grandeur that are not without charm, Fig. 245.

Books were at first bound in metal or wood, with or without metal fittings, not unfrequently finely incised or carved; but leather or parchment bindings are not met with until the fifteenth century. In the sixteenth, Maioli in Italy, Grolier in France, and later Padeloup, le Gascon and Beazonet, produced bindings that are models of that kind of work. However artistic bookbinding need not be confined to leather only; canvas and wafled paper may be made to look decorative, if the treatment is such as the nature of the material seems to indicate. A book-cover is not the place for a picture or print; the proper place for these, if the character of the work requires it, is inside the book, whilst the outward ornament should prepare the reader for its contents. The title too should be easily read and appropriate, the emblems broadly outlined and in low tones. It is needless to say that the objectionable covers seen at railway stations and about yule time should be carefully avoided. Their only object is to catch the eye, and therein, it must be confessed, they abundantly succeed.

Richly decorated saddles, trappings, sheaths, flasks, and packing cases were made with leather, exquisitely ornamented, throughout the Middle Ages, the fittings being generally of fine workmanship. Leather frames, leather inkstands and the like, so much in vogue a few years ago, have fortunately disappeared.

Thick leather of good quality is very dear and can only be procured by the wealthy. This consideration has no doubt induced imitation leather, or "leather cloth," as it is called, which can be made in paper, ground cork, and the like by the stamping machine. This machine not only cuts patterns of the required shape but colors them also. If this is an evil it would be hard to say, and we think that if the nature of the material is preserved the objection against its use will not exist. Our illustration, Fig. 246, is a good example of imitation Cordova leather.

A few words upon "stamped fabrics," of universal use in dress and furniture, will not seem inappropriate in this place. They are obtained by simple pressure of the stamp or block upon the velvet tissue, and the "matt" colors produced upon the natural tint of the texture by the block, are similar in their effect to those obtained by cut and piled velvet. The outline of the pattern in all fabrics should be distinct, and the details graduated from the outer edge to the center, care being exercised to make the pattern exactly fit on the succeeding joints.

(TO BE CONTINUED.)

LIGNOMUR.

THE new sanitary wall and ceiling decoration. The need of a wall covering perfectly harmless in its ingredients, artistic in its effects, durable, and within the reach of people of moderate circumstances, has long been felt. That want has now been supplied in the product of the American Decorative Company called Lignomur, which is, as its name indicates, a wall of wood.

By a new and improved patent process, the most delicate and artistic patterns are produced in high relief in a great variety of designs in perfect imitation of the finest carved work or the most expensive embossed leathers. However delicate or intricate may be the design which it is desired to bring out, a perfect reproduction is made even to the finest and most delicate lines; and by the peculiar nature and treatment of the material itself, it is rendered flexible, and is easily applied to the wall or ceiling, giving the most beautiful and artistic effect, while it becomes as hard and durable as the woodwork itself. No other relief wall covering so closely resembles the finest and most elegant carved work.

The nature of the material and peculiar process of manufacture give a surface on which the most delicate tints and shades are easily produced, either in oil or water colors, in the greatest variety, such as satin effects, royal Worcester, old ivory and faience, cordova leathers, etc., etc, in the most effective manner and with comparatively little expense. No other material ever produced heretofore as a wall covering affords so large a scope to the decorator for the production of so great a variety of artistic effects.

Lignomur is about twenty inches wide, neatly put up in 50 yard rolls, and only requires a stiff flour paste and the ordinary precaution of soaking until sufficiently flexible, and lining the wall to make it adhere perfectly.

THE DECORATOR AND FURNISHER is rich in interesting reading and attractive illustrations.—*Rochester Herald.*